The Trail of Grainger and "Camptown Races."

Sypaths on Wineglass and Wet Finger Orchestration a Applied to Stephen Foster's Music—And Myles O'Reilly Gets His Set Up.

By H. E. KREHBIEL.

It was a French composer, we believe, who said that he would need—was it 150 or 250 musicians:—adequately to express silence the remark came to mind when it was observed that to make highly out of Stephen C. Foster's Camptown Races' Mr. Percy. Grainger required "six solo voices, chorus, pranoforte, harp, marin, highly out of Stephen C. Foster's "Camptown Races" Mr. Percy. Grainger required "six solo voices, chorus, pranoforte, harp, marin, highly out of Stephen C. Foster's "Camptown Races" Mr. Percy. Grainger required "six solo voices, chorus, pranoforte, harp, marin, highly out of Stephen C. Foster's "Camptown Races" Mr. Percy. Grainger required "six solo voices, chorus, pranoforte, harp, marin, babone. Deagon organ chimes, celests and a large number of singlasses and glass bowls of various pitches (their rims rubbet by wet fingers). And then Mr. Grainger, though we wet fingers). And then Mr. Grainger, though we were already more than intimated that it is possible to be extravasient in administration for the melodic genius of the old ballaids:

| Merie Alcock, contraito, Symphony Society soloist at Elicitary of Congress, having been de-Warring and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Poster. In the Library of Congress, having been de-Warring and Finder and Finder and Finder and Fin have already more than intimated that it is possible to be extrava- James Sloan Gibbons wrote the song? gant in admiration for the melodic genius of the old balladist. There is surely something like extravagance in denominating Foster "one of the most touching and subtle melodists and poets of all some "What is more to the present purpose is to call attention to the significant fact (for we believe it to be that) that the growth of technical ability in construction and arrangement or transcription the significant is construction and arrangement or transcription to the present purpose is to call attention to the significant fact (for we believe it to be that) that the growth of the significant fact (for we believe it to be that) that the growth of the significant fact (for we believe it to be that) that the growth of the significant fact (for we believe it to be that) that the growth of the significant fact (for we believe it to be that) that the growth of American History," edited by Burton Egbert Stevenson, published by Houghton & Miffin in July, 1882, "auton we are beholden to Mr. Gavitt, managing editor of "The Evening Post."

I followed the some the song:

Here is an interesting historical fact in connection with the words of the gong which may have a bearing on Mr. O'Reilly's claim for Gibbons. They were printed in a book entitled "Poems of American History," edited by Burton Egbert Stevenson, published by Houghton & Miffin in July, 1882, "auton was also good piece of melody from Mr. Grainger ought to be worth we are beholden to Mr. Gavitt, managing editor of "The Evening Post." of folksong tunes. We should like to hear something new from of loiksong tundamental melody of his own, and then, THE WEEK'S CONCERT possibly, we would not care a rap how much table ware he used in

put the noise of wineglasses rubbed, tager form on a spindle connected with a wheel. This subred served as a fly to with vet fingers calls up seemed, as the Tribune seemed to the profession of the profession of

taste. Shakespeare and the musical glasses."

The notion of using wineglasses or something similar, is very old, but it was Franklin's invention, made about "We Are Coming. Father Abraham," than we have been able to find out, we beg to submit to the infallible gentleman who uses an Irish patromymic the result of an investigation made through the courtesy of Mr. O. G. Sonneck, chief of the music division of the Library of Congress. In the moreoment of the Musical Glasses. The improvement consisted in this, target of the song by nine composers that Franklin arranged the glasses in are mentioned, namely, Gilmore, Emer-

PROGRAMMES

	Nomeric in E flat major.	Mogar Stretter
١.	Greens	
	Predmitters and Allegro Put	
	Saratianile and Garotte Introduction at Rondo Capricelose "Lo Streghe"	Haint Sagn
	Hanna Wolfe at the Princer in the afternoon, beginning	

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Christmas Week Songs, Singers and Recitals

Recitals in the music world are not so numerous this week as they were last. Christmastide brings with it a peace that passes even into the palpitating hearts of the concert artists. Yet the week is by no means lacking in attractions, and any musical hunger that may exist can be admirably satisfied.

At the next Thursday evening concert

Mme. Lili Petschnikoff, violinist, will

Mme. Lili Petschnikoff, vicilnist, will have the assistance of Clara Clemens Gabrilowitsch, contraito, and Rudolph Ganz, pianist, at her concert in Aeolian Hall on Monday afternoon, January 3. Mme. Petschnikoff will play works of Brahms, Saint-Saëns, Raff and Wieniawski, while with Mr. Ganz she will give the Beethoven Sonata in A major, Op. 47. Mme. Gabrilowitsch will sing a Brahms group, with Maurice Eisner at the piano.

The following concerts will be given on Sunday afternoons in Harvard Hall of the Harvard Club: January 9, Hoffmann String Quartet (Boston Symphony Orchestra): January 16, David Bispham; January 23, piano recital by Prancis Rogers, '91, and Lewis Williams, '00; February 6, violin recital by Albert Spalding; February 13, song recital by Lambert Murphy, '08, and another singer (to be announced); February 20, Boston String Quartet (Boston Symphony Orchestra).

For its first subscription concert, the

George Barrere, Harold Bauer and the "Little Symphony" provide the programme for the second concert of the Friends of Music at the Ritz-Carlton this afternoon at 4 o'clock. The opening number is Beethoven's Quintet in E flat, Op. 16, for pianoforte, oboe, clarafat, and here After Bach's

E flat, Op. 16, for planoforte, cose, clarinet, bassoon and horn. After Bach's
first sonata for planoforte and flute (B
minor) played by Mr. Bauer and Mr.
Barrere, the programme closes with the
Brahms Serenade for small erchestra,
Op. 16.

At the part Thursday evening concert

At the next Thursday evening concert of the Boston Symphony Orchestra in Carnegie Hall, on January 6, Ernest Schelling's new Symphonic Variations will be played, with Mr. Schelling as pianist. These will have their first public performance in Boston the preceding Friday and Saturday. The piano is an integral part of the work, and the various leading instruments of the orchestra are employed much as solosists.

At his second piano recital in Acolian Hall, Sunday afternoon, December 26, Harold Bauer will play Bach's Italian Concerto, the Schumann Kreisleriana, the Beethoven Sonata in B flat, Op. 106; a Chopin group, including the Impromptu in F sharp, Polonaise in E flat minor, Nocturne in E major and Prelude in F sharp minor, and Liszt's Mephisto Waltz.

Mme. Lili Petschnikoff, violinist, will have the assistance of Clarg Clemens

Maitland, bass.

On Tuesday evening, December 21, the University Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York University. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York University. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York University. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York University. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York Interestly. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York Interestly. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York Interestly. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York Interestly. Heights Choral Society, Reinald Werrenrath, conductor, will give a concert in the auditorium of New York Interestly. Heights Choral Society will give a concert in the auditorium of New York Interestly. H

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Sourced); February 20, Boston String Quartet (Boston Symphony Orchestra).

For its first subscription concert, the swening of January 12, in Carnegie Sistant at the piano will be Isidoro Indiana.

